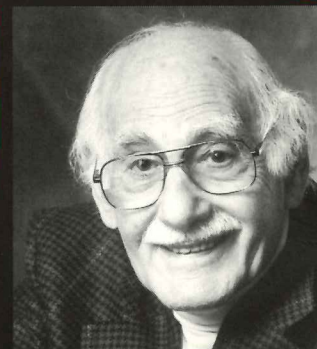


80th

BIRTHDAY
CONCERT

*John
Weinzweig*



*Thursday March 11
Walter Hall
Faculty of Music*

ECHIQUEIR MUSIC AND THE CANADIAN MUSIC CENTRE, ONTARIO REGION

present a

John Weinzweig
80th
BIRTHDAY
CONCERT

Echiquier Music
Mary Kenedi, Director

Canadian Music Centre
David G.H. Parsons, Ontario Regional Director
Jodi Hewat, Administrative Assistant

Special thanks to the Faculty of Music,
University of Toronto,
for providing Walter Hall
Mamie Hare, Concert Manager
Rosmarie Thackray, Publicist
Evelyn McGrath, Program Assistant

poster/flier design, *Bob Wilcox*
photo credit, *André Leduc*

This event has been made possible through the generous assistance of the
City of Toronto through the Toronto Arts Council
and

The Municipality of Metropolitan Toronto, Cultural Affairs Division

This concert is being broadcast live-to-air on
Arts National, CBC Stereo Network (94.1 FM)

Arts National
Augusta LaPaix, Host
Neil Crory, Recording Producer
Mark Steinmetz and Adrian Schuman, Arts National Producers
Doug Doctor, Recording Engineer
Greg DeClute, Technician

Barbara MacKenzie Mahler, Executive Producer

Echiquier Music and the CMC are grateful for the contribution from tonight's soloists: *Martin Beaver, Lawrence Cherney, Steven Dann, Mary Lou Fallis, Monica Gaylord, Mary Kenedi, Judy Loman, Joel Quarrington, Nora Schulman and Maestro Victor Feldbrill*

Additional thanks to: *Mamie Hare, Ellen Pennie, Daniel Weinzweig, Gulan Bhaimiya*



CBC Stereo





THE GOVERNOR GENERAL
LE GOUVERNEUR GÉNÉRAL

RIDEAU HALL
OTTAWA

As Governor General, I am delighted to offer my very best wishes to Dr. John Weinzweig on the occasion of his 80th birthday. I would also like to extend my greetings to those who are paying tribute to Dr. Weinzweig by gathering to enjoy the fruits of his musical talent.

Dr. Weinzweig's devotion to exploring his musical vision has left Canadians with a legacy of scores and recordings which captures for all time the exceptional depth of his artistic virtuosity. Certainly, his music has enriched our lives and many Canadian composers have been encouraged by the eloquence of his music and touched by his spirit of artistic innovation. While the road to establishing a unique presence in the world of classical music is often fraught with challenges, throughout his career, Dr. Weinzweig's talent, dedication and passion earned him national and international acclaim. Moreover, his evocative body of work continues to inspire both the musicians who bring his scores to life and the audiences who gather to appreciate his creativity.

In the years since Dr. Weinzweig embarked upon his musical journey, he has made unique and imaginative contributions to Canada's cultural traditions and community. Truly, he has been among the vanguard of Canadian composers, bringing to our country and, indeed to the world, music which is inspired by our social and physical landscape. On behalf of all Canadians, it is a great pleasure to add my voice to the chorus of "Bravo" which will greet Dr. Weinzweig on this very special evening.

Ramon John Hnatyshyn



Canadian Broadcasting Corporation
Société Radio-Canada

P.O. Box 8478
Ottawa, Ontario
K1G 3J5

March 1, 1993

The Canadian Music Centre
20 St. Joseph Street
Toronto, Ontario

**RE: JOHN WEINZWEIG -
80TH BIRTHDAY CELEBRATION**

The Canadian Broadcasting Corporation is delighted to have been able to introduce numerous compositions by John Weinzweig to radio listeners over the years, and is proud to be presenting this retrospective concert on CBC Stereo's "Arts National". John Weinzweig's compositions have been performed by such internationally renowned ensembles as The Canadian Brass and Orford String Quartet, and the array of musical talent assembled tonight in tribute to this great composer is a clear indicator of his enduring influence.

Like many Canadians, I became familiar with the music of John Weinzweig through his many scores written for CBC and the National Film Board in the 1940s and '50s. Throughout a varied career as creator, teacher and advocate of contemporary music, he has continually challenged performers, students and audiences alike to stretch their imaginations and musical preconceptions.

On behalf of the Canadian Broadcasting Corporation, I take this opportunity to wish John Weinzweig a Happy 80th Birthday and thank him for his unique contribution to this country's musical life.

Regards,

A handwritten signature in cursive script that reads "Patrick Watson".

Patrick Watson
Chairman

March 1, 1993

Dear John,

On behalf of the Board of Directors, Voting Members and staff of the Canadian Music Centre, I wish to offer you our very best wishes and most heartfelt thanks on the occasion of your 80th birthday.

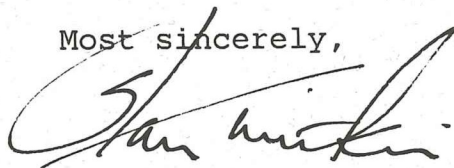
You were one of the founders of the CMC, and served on its board for many years. As an Honourary Member of the CMC, you still continue to provide good counsel to our organization. The years have not altered your caring and enthusiasm for the preservation and dissemination of Canadian music.

Through your own work, you have contributed immeasurably to the introduction of 20th century sounds to audiences across this country. Through your teaching, you have helped guide the development of several generations of Canadian composers. The professionalism and stylistic diversity of some of your pupils, such as Somers, Adaskin, Schafer, Beecroft and Freedman, is a living tribute to your career as an educator.

In addition, your ceaseless advocacy activities have been instrumental in the establishment of a real professional status for the creative musician in Canada.

Your 80th birthday gives us an opportunity to reflect on your many accomplishments, and to celebrate them. We are grateful for that and reiterate to you our warmest wishes.

Most sincerely,



Stanley H. Witkin
President
Canadian Music Centre

National Office/Bureau national
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FAX (403) 282-0085

British Columbia Region
200-2021 West 4th Avenue
Vancouver, British Columbia
V6J 1N3
(604) 734-4622
Envoy 100: CMC.VAN
FAX (604) 734-4627



The Premier
of Ontario

Le Premier ministre
de l'Ontario

Legislative Building
Queen's Park
Toronto, Ontario
M7A 1A1

Hôtel du gouvernement
Queen's Park
Toronto (Ontario)
M7A 1A1

Mr. John Weinzweig
c/o Canadian Music Centre
20 St. Joseph Street
Toronto, Ontario
M4Y 1J9

Dear Mr. Weinzweig:

Please accept my personal congratulations as you celebrate your 80th birthday.

As a composer, educator and advocate of contemporary music you have contributed immensely to the musical life of Canada. You have set very high standards for musicians, and through your work you have brought great pleasure to many music lovers around the world. You richly deserve to be considered the Dean of Canadian composers.

This evening's special concert, a retrospective look at your life and your work, is made even more significant by the fact that so many of the artists performing have been influenced by you. They owe a great deal to you for their own success and this is undoubtedly a wonderful way of repaying their debt to you.

I thank you for your contributions and I hope that you have a memorable evening.

Yours sincerely,

A handwritten signature in cursive script, reading "Bob Rae".

Bob Rae





CONGRATULATIONS

DR. JOHN WEINZWEIG

on your

80th Birthday

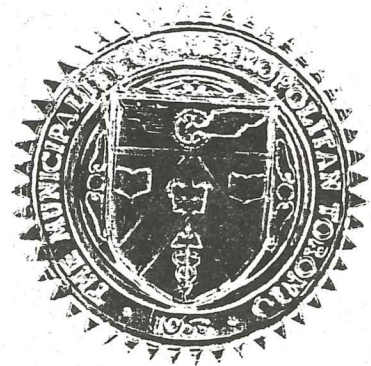
On behalf of the Members of Council and the residents of The Municipality of Metropolitan Toronto, it gives me great pleasure to extend my heartiest congratulations to you on the occasion of your 80th birthday. Your international reputation as a creator, educator and advocate of contemporary music, and your role as a founder and first president of the Canadian League of Composers, have undoubtedly earned you the reputation "Dean of Canadian composers".

I applaud both the Canadian Music Centre and the University of Toronto for their initiative in planning and presenting a public concert celebrating your impressive fifty-year career, giving everyone an opportunity to once more enjoy your magnificent work. My best wishes for a most successful performance and a very happy celebration.

HAPPY BIRTHDAY

Alan Tonks

Alan Tonks
Chairman
Metropolitan Toronto Council



Minister of Communications



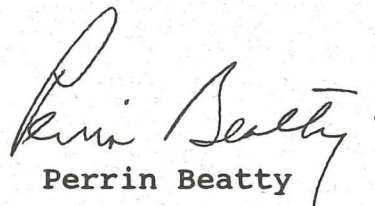
Ministre des Communications

Message from The Honourable Perrin Beatty
Minister of Communications

I would like to offer my congratulations to Dr. John Weinzweig on his 80th birthday. This happy occasion is celebrated by a special program of his music which highlights the composer's work from the 1940's to the present.

Dr. Weinzweig has enjoyed a distinguished career in Canada and established himself as a composer who enjoys an international reputation for excellence. In recognition of his extensive and acclaimed career, he has received numerous awards, including the Order of Canada and the Molson Prize of the Canada Council. Dr. Weinzweig's contribution to music in Canada is outstanding and I am pleased to honour his impressive accomplishments.

I am confident the artists performing Dr. Weinzweig's work will proudly provide superb entertainment to all attending this momentous occasion. Again, I extend my best wishes to Dr. Weinzweig for a joyful birthday celebration.


Perrin Beatty



OFFICE OF
THE LIEUTENANT GOVERNOR

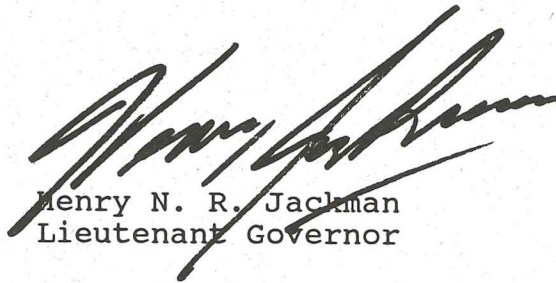
QUEEN'S PARK
TORONTO, ONTARIO
M7A 1A1

TEL. (416) 325-7780
FAX (416) 325-7787

As representative of Her Majesty Queen Elizabeth II in the province of Ontario, it gives me enormous pleasure to pay tribute to a truly distinguished Canadian, Dr. John Weinzweig.

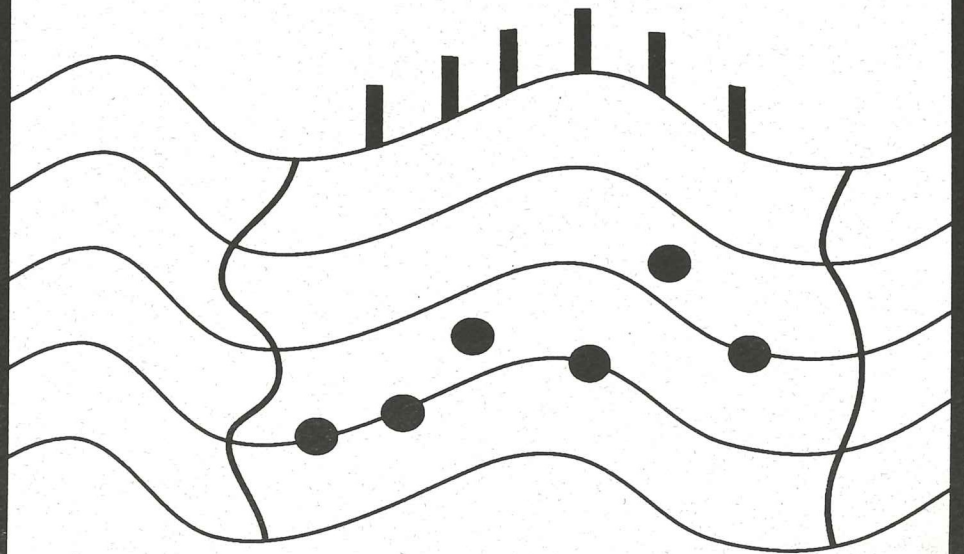
Dr. Weinzweig has made many enduring contributions to the field of contemporary music during his illustrious career, as creator, educator, and advocate. Tonight "the Dean of Canadian composers" is being honoured on the occasion of his 80th birthday with love and admiration by his colleagues and friends, through a musical retrospective. I cannot think of a more fitting tribute to mark this auspicious occasion.

I join Dr. Weinzweig's many admirers in thanking him for the joy his music has brought to so many, and in wishing him a very happy birthday.



Henry N. R. Jackman
Lieutenant Governor

March 11, 1993



HAPPY BIRTHDAY JOHN
(P.S. Feel free to add accidentals)

new music
CONCERTS

*We salute you,
John Weinzweig,
on this auspicious occasion
and wish you many more
years of creativity.*



Alliance for Canadian New Music Projects

Performers

Monica Gaylord attended the Julliard School of Music in New York and received a Master of Music degree and Performer's Certificate from the Eastman School of Music. Her orchestral appearances include the Toronto Symphony, the Calgary Philharmonic, the Hamilton Philharmonic, the National Arts Centre Orchestra, under conductors Karej Ancerl, Arthur Fielder, Mario Bernardi, Raffi Armenian and others. Miss Gaylord has programmed a number of concerts on themes such as "The Music of Canadian Women Composers" and was the director and soloist on a "Sons of J.S. Bach" concert. She has championed new music by Canadian composers here in Canada, on tour in Europe with New Music Concerts and the Canadian Electronic Ensemble, and has recorded solo programs for Two New Hours on CBC Stereo. Miss Gaylord joined the faculty of the Royal Conservatory of Music in Toronto in 1986.

Mary Kenedi has distinguished herself as a Hungarian music specialist. After piano studies with Mona Bates and Pierre Souvairian she travelled to her native Hungary where she studied at the Bartok Seminar in Budapest and the Liszt Academy. On her return to Toronto she achieved her Bachelor and Masters of music from the University of Toronto. Mary Kenedi participated in the Bartok Centenary celebrations and has performed at the National Gallery and the National Library in Ottawa by invitation of the Hungarian Embassy and the Hungarian Ambassador. She made her New York recital debut at Carnegie Hall in April 1983 where her brilliantly executed Bartok and Kodaly interpretations were confirmed. Other engagements followed including a performance of the Third Beethoven Concerto with the Eastern Ontario Concert Orchestra to great acclaim. Mary Kenedi is on the faculty of the Board of Examiners of the Royal Conservatory of music, Toronto, has taught at the Faculty of Music, McMaster University since 1987, as well as maintaining a busy performance schedule.

Judy Loman, graduate of the Curtis Institute of Music, studied with the celebrated harpist, Carlos Salzedo. She has been Principal Harpist with the Toronto Symphony since 1969. Ms. Loman's performances are heard frequently on CBC Radio and she has recorded for RCA, Columbia, CBC, Centrediscs, Aquitaine and Marquis Records. She is a recipient of Canada's Juno Award for best classical recording and the Canada Council's Grand Prix du Disc. In addition

to performances of traditional harp repertoire. Ms Loman has commissioned several new works for the harp by Canada's foremost composers and has introduced these compositions by her recordings and in solo recitals throughout North America, Europe, Israel and Japan. Ms. Loman is Professor of Harp at the University of Toronto, Associate Professor of Harp, McGill University and a member of the faculty at the Royal Conservatory of Music.

Joel Quarrington began playing the double bass at the age of twelve in order to complete a country-bluegrass trio with his two older brothers. He made rapid progress on the instrument and the following year embarked on private study with Thomas Monohan, then Principal Bassist of The Toronto Symphony. Twenty-three years later, Mr. Quarrington succeeded his teacher in this position, thus fulfilling a longtime dream. A past winner of both the CBC Talent Festival and the Geneva International Competition, Mr. Quarrington has established an international reputation as a leading soloist on his instrument and has made will over 200 solo appearances in Canada, the United States, Europe and China. He has played concertos with many Canadian orchestras, including those of Edmonton, Winnipeg, Hamilton and the National Arts Centre as well as with The Toronto Symphony. A member of the faculty of the Royal Conservatory he is also a renowned chamber musician, performing at festivals of music throughout North America.

Nora Shulman, Principal Flute of the Toronto Symphony since 1986, joined the orchestra in 1974 as Associate Principal Flute. She graduated from California State University at Northridge with a Bachelor of Arts magna cum laude. Miss Shulman has been an Associate Fellow at the Berkshire Music Center in Tanglewood, Co-Principal Flute of the Aspen Chamber Symphony at the Aspen Music Festival and for two years held the post of Second Flute with the Denver Symphony. She has performed with the Chamber Players of Toronto, the CJRT Orchestra and the CBC network. With harpist Judy Loman she recorded the Mozart Flute and Harp Concert for the CBC. Most recently she and Miss Loman premiered the Glenn Buhr Double Concerto with the Toronto Symphony and will give the work its American premier in the spring of 1993. Miss Shulman is Adjunct

AS A COMPOSER, I HAVE TRAVELLED A LONG AND HAZARDOUS ROAD IN SEARCH OF THE TEMPO OF MY TIME. ALTHOUGH ELUSIVE, I AM STILL SEARCHING.

— John Weinzwieg, 1993

John Weinzwieg was born in Toronto on March 11, 1913, making tonight's event a true birthday celebration. The composer recalls his checkered early career: "Between the ages of 14 and 19, I studied the piano, mandolin, tuba, double bass and tenor saxophone, as well as harmony. I played and conducted school orchestras, dance bands, weddings, lodge meetings and on electioneering trucks for a range of fees between two dollars and a promise. I played *Pirates of Penzance*, *Poet and Peasant*, *Blue Danube*, *St. Louis Blues*, *Liszt's Hungarian Rhapsodies*, *Chopin waltzes* and *Tiger Rag*. At age 19 I got serious and decided to become a composer."

He continued his music studies at the University of Toronto (1934-37), where he also founded and conducted the University of Toronto Symphony during his student years. Upon the invitation of Howard Hanson he enrolled at the Eastman School of Music in Rochester N.Y., in the Masters program, where he received his first formal guidance in composition under Bernard Rogers. While at Eastman he discovered for himself the music of Alban Berg and the 12-tone method which was to be a lasting influence on his creative thinking. John Weinzwieg is regarded as the first composer in Canada to have made use of this technique.

He returned to Toronto in the fall of 1938 to face the difficulties of pursuing a composing career and hostile reactions to his music from both musicians and members of the public. In 1941 he was invited by the CBC to compose the first original background music for dramatic radio presentations, and the following year he composed his first film score for the National Film Board of Canada. These proved to be an invaluable experience in applying his contemporary ideas to a media that tended towards a conservative sonic background.

At the invitation of Sir Ernest MacMillan, he joined the Royal Conservatory in 1939 as teacher of composition and orchestration, and accepted a professorship at the University of Toronto in 1952, where he developed the composition department through to graduate studies. In 1978 he retired from the University as Professor Emeritus. Among his many talented students are: Harry Somers, Harry Freedman, Murray Adaskin and Phil Nimmons (1940s); R. Murray Schafer, Norma Beecroft, Gustav Ciamaga and John Beckwith (1950s); Brian Cherney, Jael Pedersen, Robert Aitken and John Rea (1960's); David Jaeger, Kristi Allik, Peter Koprowski and Tom Dusatko (1970s).

In 1951 Weinzwieg and several of his former students, concerned by the lack of opportunities for music publication or performance of extended works, formalized their ideals and founded the Canadian League of Composers. As the League's first President, he embarked on a new career dedicated to advocating on behalf of musical creators. For a number of years he served on the Board of Directors of the Composers, Authors and Publishers Association of Canada (CAPAC), including as its President from 1973-75, and later on that of the amalgamated performing rights agency SOCAN. As well, he was co-planner of the Canadian Music Centre in 1959, and Chairman of the International Conference of Composers in 1960.

He has been a recipient of the Canada Council Senior Arts Award (1968) and Honourary Doctorates from the University of Ottawa (1969) and the University of Toronto (1982). For his service to music he was named to the Order of Canada in 1974, and received the Canadian Music Council Medal (1978) and the Order of Ontario (1988). In 1989 Rhombus Media produced a documentary film on John Weinzwieg enti-



tled *The Radical Romantic*, which won a Gemini Award for "Best Performing Arts Program" the following year.

John Weinzwieg's music is described in the *Encyclopedia of Music in Canada* as characterized by "clarity of texture, economy of material, rhythmic energy, and tight motivic organization." A notable feature of Weinzwieg's output are the series of *Divertimenti*. After the success of his *Divertimento No. 1* for flute and strings at the 1948 London Olympiad (Silver Medal), he extended this idea of a concerto-like, animated and rhythmic spirit featuring solo winds, such as oboe, bassoon, saxophone, tuba, and the latest for english horn. *The Harp Concerto* (1967) and *15 Pieces for Harp* (1983) are major contributions to contemporary harp literature, and secured the composer Honourary Membership in the American Harp Society (1984). Having written for a wide array of media through orchestra to unaccompanied instrument, film scores to choral settings, in later years Weinzwieg has become particularly interested in the exploitation of the sounds of common speech and responding to the events of everyday life. *Dialogue* (1971), and the more recent *Prime Time* (1991), are forays into the realm of music theatre.

John Weinzwieg's own daily life is surrounded by creativity, as the family members are all involved in artistic pursuits. His wife, Helen, is a well-known novelist. One their sons, Paul, is a writer and arts consultant, while the other, Daniel, is a film and TV producer.

Richard Henninger wrote of John Weinzwieg in 1973 on the occasion of his 60th birthday: "Now, at a time when mainstream twentieth century techniques are a fact of life in Canadian composition, we can look back and realize that, more than any other musician, John Weinzwieg was responsible for initiating their useage. With his own music, in the early forties, Weinzwieg broke the ground for the rest of us by putting sounds inspired by Berg and Stravinsky before radio and concert audiences at a time when such sounds were sure to meet resistance. By introducing contemporary techniques to a few sympathetic colleagues and students, he generated a small group of like-minded composers which became the foundation of the variety and quality found in Canadian music today."

HAROLD TOWN, the renowned Canadian artist, was commissioned by New Music Concerts to make this sketch of John Weinzwieg. Sitings took place in January 1983. Reproduced with permission of the composer.

Performers

Martin Beaver was a finalist in the 1990 International Violin Competition of Indianapolis and was awarded the prize for the best performance of a Beethoven sonata. He has also distinguished himself as the winner of the Indiana University Concerto Competition, the Montreal Symphony Orchestra Competition and the Canadian Music Competition's International Stepping Stone Competition. Mr. Beaver was recently awarded the Artist's Diploma from Indiana University where he studied under Joseph Gingold. In Canada Mr. Beaver has performed with the Montreal Symphony, the Toronto Symphony, the Hamilton Philharmonic and l'Orchestre Metropolitain du Grand Montreal. Internationally, Mr. Beaver has appeared with the Portuguese National Broadcasting Orchestra in Lisbon, the Orquesta Fundacion Banco Mayo Buenos Aires and the Indiana University Symphony Orchestra. He has garnered praise from audiences and critics alike for his brilliant technique and compelling performance.

Lawrence Cherney completed both Bachelor of Arts and a Masters of Music degrees at the University of Toronto. He performed as principal oboist with the National Ballet of Canada and was chosen by Mario Bernardi to become a charter member of the National Arts Centre Orchestra (1969-1972). He left the orchestra to become a founding member of the York Winds (1972-1982) and since then has performed extensively as a soloist and recitalist. Internationally, he is known as an interpreter of contemporary music and has commissioned or premiered some 35 works by Canadian composers. In 1981 Mr. Cherney founded the highly successful "Music at Sharon" and as Artistic Director of Chamber Concerts Canada, has designed a series of concerts for young audiences called "Musical Magic". His interest in and devotion to cultural exchange and the promotion of new music around the world have enriched music audiences everywhere. Mr. Cherney has recorded for RCA, Melbourne, Centrediscs, Empreintes Digitales and for most major European radio networks.

Steven Dann studied with Lorand Fenyves at the University of Toronto. Robert Pikler in Sydney, Australia and Bruno Giuranna in Italy and England. After graduating from the University of Toronto he was named Principal Viola of the National Arts Centre Orchestra in Ottawa. He subsequently held this position with the Tonhalle Orchestra in Zurich, the Concertgebouw Orchestra in Amsterdam and The Vancouver Symphony. He was named Principal Viola of the Toronto Symphony in 1988. As a soloist, Mr. Dann's

recent recording projects include the Schubert C Major Cello Quintet and the Octets of Mendelssohn and Gade for Sony Classics on the Stradivarius collection of the Smithsonian Institute. A Quintet, Sextet and Octet of Louis Spohr recorded on Sony Classic is soon to be released.

Mary Lou Fallis continues to amuse audiences with Primadonna, the Mrs. Bach Show, and her latest, Ms. Mozart. Mary Lou regularly crisscrossed North America and most recently has returned from her second highly successful engagement at the Edinburgh Festival and tour of the United Kingdom, with performances at the Covent Garden International Festival, the Wexford Opera Festival, Belfast Festival and a fundraising tour for the Scottish Opera. Always intelligent, always funny, Mary Lou entertains with her irreverently perceptive humour and accomplished vocal talent. She made her operatic debut at 15 years of age as the Second Spirit in a CBC-TV production of Mozart's "The Magic Flute". The holder of a Masters of Music degree from the Faculty of Music, University of Toronto, her career has encompassed performance of major oratorios and choral works with leading orchestras as well as opera.

Victor Feldbrill has conducted over 50 premieres of works by Canadian composers. During his tenure as Music Director and conductor of the Winnipeg Symphony Orchestra it was said that the Winnipeg Symphony Orchestra played more works by Canadian composers than all Canadian orchestras combined. He received the first Canadian Music Citation presented in 1967 by the Canadian League of Composers after conducting the premier of Harry Somers' opera *Louis Riel*. Mr. Feldbrill's commitment to educating listeners and encouraging young talent is recognized world-wide. Over a span of thirty-odd years he has headed the Orchestral Department of the University of Toronto, conducted the Toronto Symphony's educational concerts, conducted the first concerts of the Toronto Symphony at the Forum, Ontario Place, created and conducted the Toronto Symphony Youth Orchestra, directed The National Youth Orchestra of Canada, taught and conducted at the National University of Art in Tokyo, Japan and was the first conductor invited as guest conductor to Mainland China. In 1986 Victor Feldbrill was made an Officer of the Order of Canada.

Programme

Divertimento No.1 for Flute and String Orchestra

1. Fast and Playful
2. Slow
3. Fast

Nora Shulman, FLUTE

Tremologue for Solo Viola

Steven Dann, VIOLA

Private Collection (selections)

*I Heard
Hello Rico
Questions
Love Love Love*

Mary Lou Fallis, SOPRANO Monica Gaylord, PIANO

INTERMISSION

Sonata for Violin and Piano

Martin Beaver, VIOLIN

Mary Kenedi, PIANO

Refrains for Contrabass and Piano

Joel Quarrington, CONTRABASS

Mary Kenedi, PIANO

15 Pieces for Harp (selections)

1. Why Not?
2. Bluenote
3. Fine Time

Judy Loman, HARP

Divertimento No. 11 for English Horn and String Orchestra

Lawrence Cherney, ENGLISH HORN

Victor Feldbrill, CONDUCTOR

STRING ORCHESTRA:

VIOLINS: Morry Kernerman, concertmaster
Atis Bankas
Terry Holowach
Morry Kernerman
Paul Meyer
Mark Skazinetsky
Jean Wulkan

VIOLAS: Steven Dann
Terry Helmer

CELLI: David Miller
Ronald Laurie

BASS: Joel Quarrington

Programme Notes

Divertimento No. 1 for Flute and String Orchestra (1946)

The first in a series of the Divertimento genre was begun in 1945 while the composer was with the RCA. It was completed the following year in time for its radio premiere by the CBC in Vancouver. The first concert performance took place in Prague in 1947. In 1948 it won the highest award (silver medal) for chamber music in the Arts Division of the London Olympiad and was published the next year. It has since become one of the composer's most widely performed compositions. Its three-movement plan combines a neoclassic outlook with a 12-tone series for each movement employed freely as a source of melodic invention.

1. Fast and Playful
2. Slow
3. Fast

Tremologue for Solo Viola (1987)

The work is cast in the form of an assemblage of 14 segments in a succession of contrasting relationships. the title embodies the central characteristics: the tremulous tremolo, a dialogue element that adds a duo dimension to the solo viola.

Private Collection (selections)

Private Collection is an open set of songs with lyrics and music by the composer. Most were composed in 1975. They are about anything: an experience, an observation, a fleeting impression. Mary Lou Fallis and Monica Gaylord gave the premiere and in 1977 recorded them for Centrediscs.

I Heard.....

While composing at my summer home my concentration was broken by a bird that sang a motive of repeated tones, then repeated it after short intervals in longer and shorter variants. Although my composing activity usually is immune to songs of nature, this bird had me guessing "Which one now?". After several days of this distraction, I decided to retaliate in my own way: I wrote a song incorporating the bird's basic melody. From then on the White Breasted Sparrow lost its hold over me.

Hello Rico

A frequently overheard adolescent conversation in which the telephone conveys more anxiety than communication.

Questions

In the mood of a folk song.

Love Love Love

"Sweet love is not wot it was". A parody in the manner of 16th century English love songs that recounts the trials of love with over-wrought affectations, broad operatic gestures, mixing nonsense syllables of the Elizabethan era with scat sounds of the modern jazz singer.

Sonata for Violin and Piano (1941)

The composer recalls: "I had just completed the incidental music for 13 radio docudramas employing an orchestra, and I felt a need to re-enter the concert medium — to recapture the extended-thought process. I chose a medium that demanded more lyric expression and less timbric effects — the violin and piano duo. This direction was induced by a 4-note motive with a range of a diminished 5th that coloured the score of the "Russian" story broadcast on June 1941, just days before Hitler's invasion of the Soviet Union. After several weeks of planning, the work took shape; the Russian motive was integrated into a 12-tone series, the violin and piano would be equal partners in a tightly-knit texture of lyric and rhapsodic moods, a solo violin cadenza would constitute the Coda to conclude the piece — all within a single extended movement.

Refrains for Contrabass and Piano (1977)

Commissioned by Joel Quarrington and first performed on New Music Concerts in 1978. During the next three years it travelled with Quarrington on his cross-country tour sponsored by Jeunesses Musicales. The work is based on the juxtaposition of repetitions of a lyric theme by the solo contra bass followed by a rhythmic interaction with the piano. The range of the contrabass has been extended by a variety of bowings and percussion actions with hands and fingers.

15 Pieces for Harp (selections)

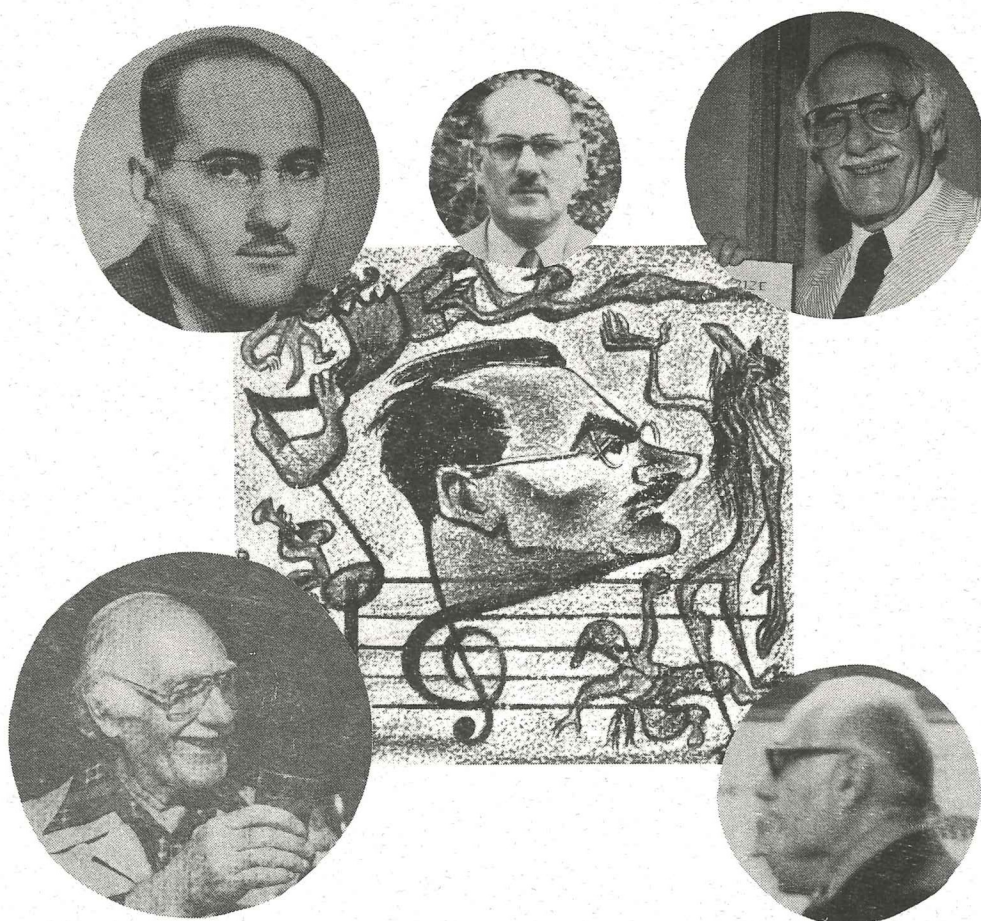
15 Pieces for Harp was the second of the two major harp works commissioned by Judy Loman after the Harp Concerto of 1967. The set was composed in 1983. Their wide range of expression, innovative techniques and colors have caught the attention of recitalists abroad. They have been recorded by the CBC, choreographed by Ballet British Columbia and included in the syllabus of the American Harp Society's National Competition.

1. *Why Not?*
2. *Bluenote*
3. *Fine Time*

Divertimento No. 11 for English Horn and String Orchestra

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The Canadian League of Composers
takes this opportunity to wish
President Emeritus
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HAPPY BIRTHDAY!



SOCAN salutes John Weinzweig on his 80th birthday, an illustrious occasion to be sure! Professor Weinzweig is known in the music community as one of Canada's most distinguished composers, and in the university milieu as a teacher who has guided the careers of many of this country's finest composers. But beyond those endeavors, he is an untiring advocate of composers' rights, having served as a founding member of the Canadian League of Composers, a long-standing director of CAPAC (he served as president, 1973-75) and a member of the first board of directors of SOCAN.

We wish him the very best in this special year and in his future activities.



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